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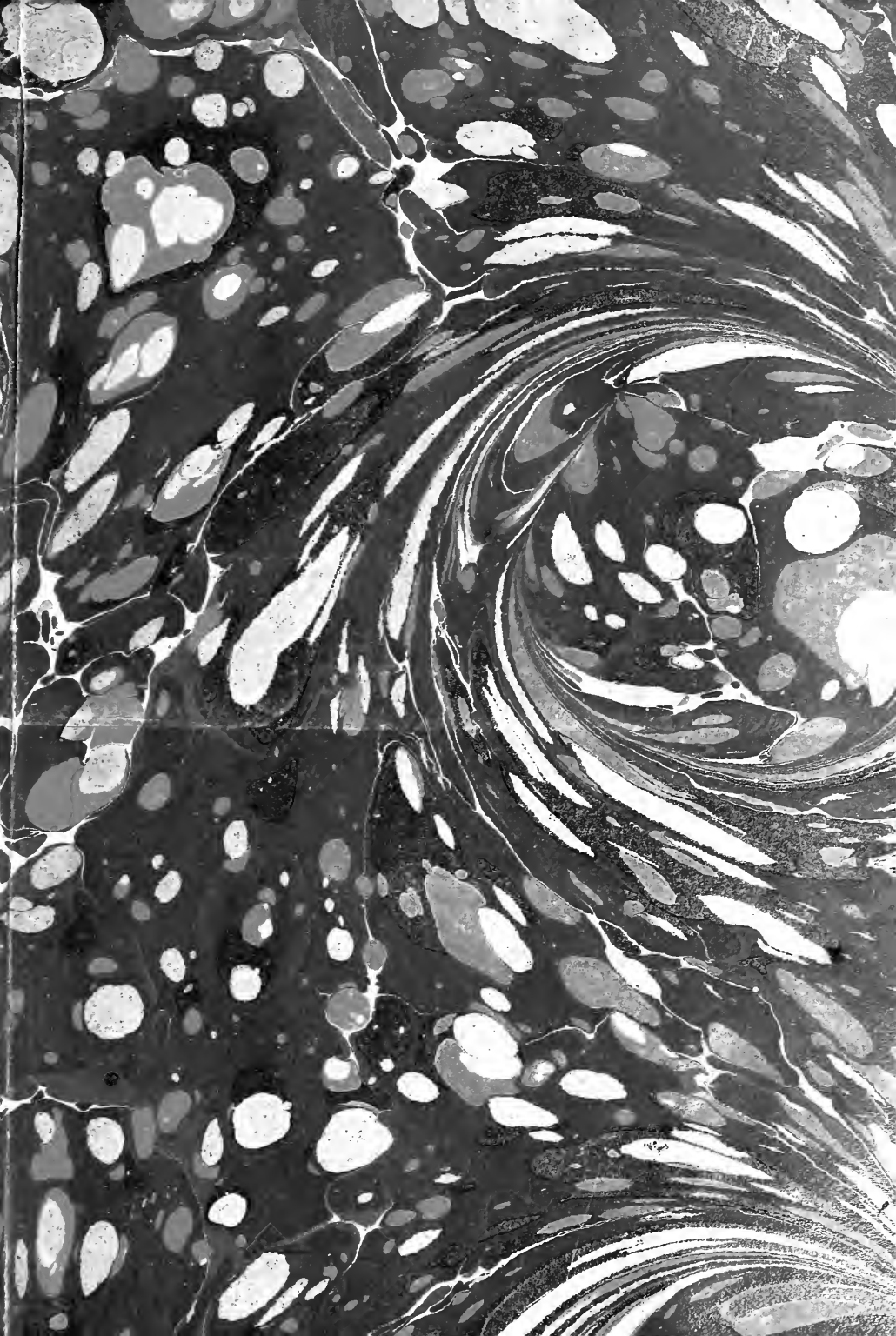


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➤ILLUSTRATEDNOTES➤

UPON THE PICTURES IN THE

Dramatic Fine Art Gallery,

1880.

EDITED BY W. G. LARKINS.

THE ILLUSTRATIONS, WHEN NOT SUPPLIED BY THE

ARTISTS EXHIBITING, ARE BY

J. E. SODEN.

LONDON:

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LONDON :

THE ARTISTIC COLOUR-PRINTING COMPANY,
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INTRODUCTION.



HIS collection of pictures and drawings, if it does not satisfy the highest requirements of Art, affords a very interesting and instructive study. That a good many of those who "fret and strut their hour upon the stage," devote their leisure to other branches of art is a known fact. Some of them, indeed, have openly enrolled themselves among the ranks of painters and sculptors. These are, however, among the few, the others have been content until now with the display of their talents in the more limited circle of their personal friends. The collection, got together by Messrs. G. W. Anson and. E. G. Osborne, is the result of a happy thought, and, considering the difficulty of initiating such a movement, the result is a fairly successful one. Of late years, a greater desire than ever has sprung up to see and know the actor apart from his vocation. Taking advantage of this, Mr. Anson has rightly conjectured that specimens of the work that occupies actors' time away from their profession would prove of some interest to the world in general. That a good deal of the work exhibited is faulty and oftentimes of a very indifferent character is not to be denied, but it is of a highly interesting character. It by no means claims to be of the

highest order of merit—indeed much of it is exhibited almost against the inclinations of those who have produced it ; but in all of it there is the germ of artistic feeling and longing, and of an æstheticism that does not receive embodiment simply because of imperfect manipulative powers. If the exhibition just opened becomes a permanent institution, it will be curious to watch the development of that art of which now we only see the germs. It may suit some to sneer and carp at what they are pleased to call the vanity of the exhibitors. In many cases that may be the only reason that has prompted the contribution. In many more it may be a real wish for honest criticism, and a desire to press forward to a higher mark than the one yet attained. Any one who will take the exhibition from this point of view will not be disappointed. There are a great many pictures of real excellence, meritorious both in design and colour.

The following Notes and Sketches are devoted entirely to the work of exhibitors who are intimately connected with the dramatic profession. There is a large number of interesting portraits, by artists of more or less eminence, and some good examples of masters. As, however, nearly all of these have been exhibited before, and as they are mostly well-known examples, it has been deemed expedient, with few exceptions, to omit any detailed reference to them. Among these may be mentioned the portraits by Richard Waller, Clint, R.A., E. M. Ward, R.A., Briggs, R.A. Percy Abrams, R. A., Ambrose, Harlowe, &c, and the landscapes of W. J. Callcott, W. L. Leich, David Roberts, R.A., &c. The catalogue contains a full reference to them.

W. G. L.



From the picture of Mr. Henry Irving as *Charles the First*, 66,
by J. Archer, R.S.A.

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NOTES AND SKETCHES.

BRUNTON, J.

Mr. Brunton, who has now for five years been resident in Liverpool, and is the scenic artist of the Alexandra Theatre, has much of the style of Glover about him. His work



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varies considerably in merit, and this not so much through unequal talent as through lack of painstaking care. His sketch No. 52 is one of the best of the water-colours exhibited. It is bright, clear, and fresh. The sunset scene *Evening*, 14, is an effective subject well rendered.

BOUGH, SAM.

There is a splendid example of this artists work 92 *A Landscape*. The treatment of the mass of trees in the middle distance is grand.



BUCKSTONE, FRED.

Through the Cornfield, 89, is a bright and clever production. The atmosphere is good, there is plenty of daylight about it, and the clump of trees in the middle distance is very effectively put in.



CARTER, J.

The Wishing Stone, Loch Katrine, 110, is a very bold and effective bit of painting.



CALLCOTT, W. J.

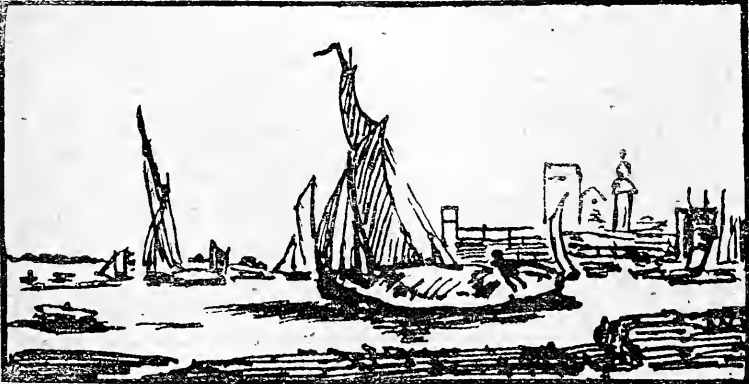
The scenic works of this artist are well-known. The pictures in the exhibition are remarkable for their high tone, which may excite some difference of opinion, but there can be no doubt



the composition is that of a master hand. The two scenes from the *Tempest* 29, *The Departure from the Enchanted Isle*, and 100, *A Ship at Sea* with thunder and lightning are powerfully treated.

CRAVEN, HAWES.

Powder Barge Passing Erith, 7, is a careful bit of legitimate



work, without trick. It is well drawn, and cool and clear in colour. The same may be said of *Blackfriars Bridge*, 3 on the Screen. The light of a grey London day is well rendered, with the Thames in that lumpy condition it sometimes is, when below bridge there is just a suspicion of a sea on.

CONQUEST, GEORGE.

Mr. Conquest has undoubted abilities as a painter, as the two landscapes in oil, 86, 87, and his *Portrait of Mr Charles Dillon as "Belphegor,"* 43, abundantly testify.



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CRAVEN, H. J.

Water Colour Sketch, 15.



D'AUBAN, J.

41, *Coast Scene*, shows a fishing boat coming up before the wind, on a breezy sunshiny day. The drawing and perspective is good, and the water is full of motion.



DIETZ, Miss ELLA.

This lady has contributed several pictures. 5 and 8 are studies of Flowers, not without merit. 73, *A Moonlight*



Study on the Hudson, and 125, *The Afterglow*, are so carefully treated in the colouring that one wishes the artist had worked on larger canvas. They give promise of great power. There is a life study of a Bacchante, 114, which,

though crude, is of some interest. * Miss Dietz is an American by birth, but as an actress she is chiefly known on this side of the Atlantic.

DOUGLAS, RICHARD.

There is no better example of painstaking work in the exhibition than that to which Mr. Douglas treats us in *An Old Landmark*, 118, a study of forest trees. The colouring is good, and the difficulties of light and shade, and distance, have been most effectually overcome. The picture is somewhat after the Belgian or French school.



ELLERMAN, F. C.

A Life on the Ocean Wave, 102, is one of the best pictures in the exhibition. It is very close upon the lines of Stanfield, and is just such a fine and breezy coast scene as he delighted in. There is a touch of real inspiration in the treatment of the water in the foreground. 95, a Landscape—*Evening*—is a fairly successful attempt to embody the spirit of the following lines from Blomfield's "Farmer's Boy:"

"Still twilight welcome ! Rest, how sweet art thou,
How eve o'erhangs the western cloud's thick brow."



EMERY, J. (died 1822).

The popular comedian who delighted our grandfathers with his rare delineations of 'character' was a clever artist; the example of his work exhibited is a fair one. There used to be some very fine pictures by Emery in and about Yorkshire.



EWELL, Miss.

172 A little panel, *The Babes in the Wood*, is worth notice.



FORBES-ROBERTSON, JOHNSTON.

Mr. Robertson, who is still upon the stage, long ago was enrolled on the list of painters, and the pictures exhibited are well worthy of the reputation he has made as an accomplished artist. The portraits of Miss Ellen Terry, 36. and Mr. Hermann Vezin, 32, are admirable. The former is the

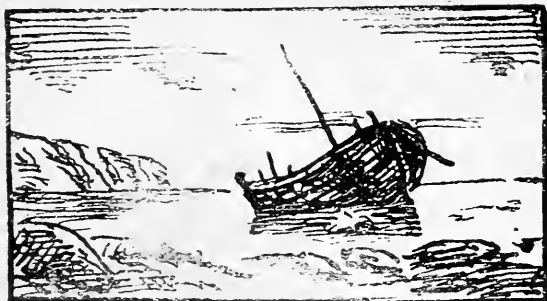


79

better in its colouring, the tone of the latter is marred by a chalkiness which is especially noticeable in a strong light. The best piece of work is undoubtedly, 79; it is entitled, *Portrait of a Gentleman in Armour*, but, if our information be correct, it is a portrait of the artist's father. The lights are admirably managed, and the drawing is unimpeachable.

GALTON, S. A.

Her Labour Done, 2, is the hull of an old ship, left high and dry upon the sands, and standing out well against an evening sky. The work is forcible, and the poetical idea suggested by the title is well carried out.



GANTHONY, R.

On the Thames near Richmond, 44, is a tender piece of work of good all-round merit.



GIDDENS, GEORGE.

There can be no question as to the general excellence of the work of Mr. Giddens. Good drawing and light and atmosphere are its characteristics. *A Thames Eyot*, 46, is very fresh and bright. A strong contrast, both in style and

colour, is afforded by 48, *In the Gloaming*; the difficulty of rendering the half-light is well overcome, and there is a softness and transparency which is charming. In *A Quiet Backwater*, 51, and *Autumn*, 93, Mr. Giddens seems to have caught some-



what the influence of the French school. *Early Spring Time*, 54, is, perhaps, the best all-round specimen of Mr. Giddens's work, though the deep shadow on the pool is hardly justified, and the water is hardly as transparent as it might be.

GLOVER, EDMUND.

The Sea Gull's Haunt, 31, is a bold and effective bit of painting. The heavy headland is well conceived, and the water creeping up the face of the rocks is full of life and motion. The light and shade is carefully studied.



31



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HATHERLEY, MISS NELLIE.

146, a likeness of her sister, *Miss Amy Hatherley*, is very cleverly painted.

HATTON, A. C.

Waiting, 119, is a clever interior. The details and accessories have been carefully studied and treated. The



figures are especially good.

HAWLEY, H. H.

Spring Time, 77, is, unfortunately, hung too high to enable a fair inspection of it to be made. It is worthy of a better position. The drawing is admirable, and the subject is very tenderly and nicely treated. 94, *Notre Dame* is a careful architectural study of the celebrated Cathedral of Paris.



HOWSON, JOHN.

77

The two specimens exhibited by this artist display so much cleverness that it is a pity no others are to be



found. *Kirkstall, near Leeds*, 12, is a bright little sketch, in which the colouring is good, and there is plenty of light. In 49, *On the Liffey*, the perspective is good, and the general work excellent.

JEFFERSON, JOSEPH.

The paintings by Mr. Jefferson all partake of the same dreamy, undefined nature; neither the drawing or the colouring is of a very decided character. Some of the



effects produced are pleasant. 26, *A Sea Coast at Sundown*, with the sun sinking into a mist, is a subject that lends itself well to this treatment. The best work is to be found in 9, Screen 2, *A Lake Scene in America*.

KEELEY, MRS.

One or two specimens of Mrs. Keeley's abilities display much merit, and there is a softness and delicacy about the work which is charming. 128, a landscape with sheep, is full of poetry.



KELLY, —

Mr. Kelly is an American actor. The picture of *Shermans' Ride to Cedar Creek*, 30, a well-known episode in the American War, is here depicted with masterly skill. The foreshortening of the principal figure is wonderfully well managed.



KENDAL, W. H.

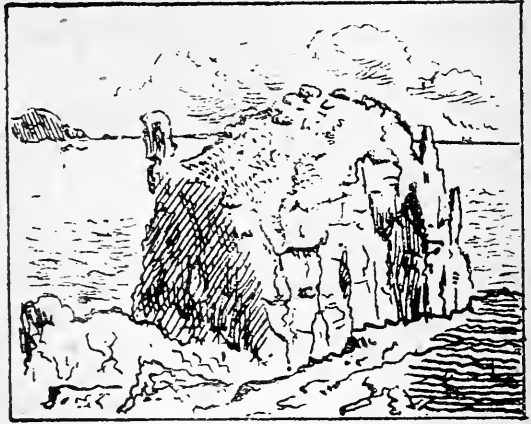
8. The character-portrait of Mr. Hare as "Lord Kilclare" in *A Quiet Rubber* is one of the cleverest bits of drawing in the Exhibition. It gives evidence of a firm and practised hand.



LYALL, C.

Mr. Lyall, who is as equally well-known in the artistic as he is in the musical world, sends a large number of his grotesque character-sketches. The way in which the peculiarities of the individuals are exaggerated, without offensiveness, dis-

plays a rare power of caricature. A sketch of the artist in the "Barber of Seville" is given below.



Mr. Lyall also sends several water-colour drawings, one of them. *Cromlech, Jersey*, 131, is very soft and tender in tone.



MAJILTON, CHARLES.

69

The views of *Portions of the Old Abbey of Westminster*, 69, 83, 132, are exceedingly clever and interesting.

MALTBY, ALFRED.
On the Thames, 42.



MALTBY, C. H.
153, *Fesmond Dean, Newcastle.*



MATTHEWS, C. J.

The work of the gay and versatile comedian, who was so recently in our midst, is of a very interesting character. There are a number of specimens exhibited, including both the first and last productions of his brush, 82 and 83, but the artistic merit of neither is high. It is in the delicate and tender sketches of what may be called his middle period that

he is seen at his best. Two views, *On the Wye*, 45, 50, *North Wales*, 56, and *The Falls of the Ogwan*, 62, are fair examples. The *Quaker's Room in Lancaster Castle*, 57, in which he was once a prisoner for debt, 63, *Geneva*, and a bold water-colour, 121, display markedly his early training as an architectural draughtsman.



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MARSHALL, CHARLES.

This contributor is represented by a large number of paintings, all of them of considerable merit. 9, *A Landscape*, is ambitious in design. It is a moonlight scene, with some-



114, Loch Lomond.

thing more than a suspicion of the setting sun. The painting and tone of the left half of the picture is good, and the silvery effect of moonlight upon the foliage is well rendered.

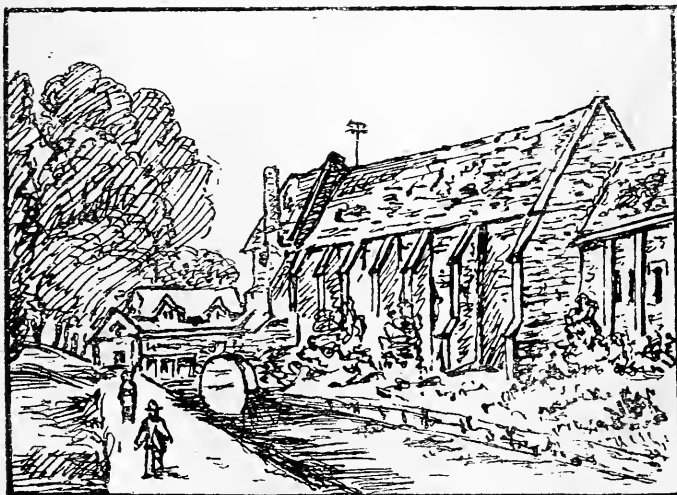
MAUGHAN, WILLIAM.

Very careful drawing is the characteristic of *On the Beach, Hastings*,



MEAD, THOMAS.

Although Mr. Mead's labours as a tragedian have been arduous, he has found time to devote to art, as some oil and water-colour sketches testify. 24, *Ben Venne from Loch Achray*, has a good deal of merit. It is a little bit hard in outline, but the colouring is fairly effective. Of the



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water-colour sketches, the best are *The Druid's Altar*, 129, and *Durrance Harbour*, 144.

MEADE, J. A.

The versatile talents of this comedian are well displayed. His busts and medallions are very good. They include admirable likenesses of J. G. Taylor, J. Billington, Frank Mayo, and Miss Violet Cameron, all of them modelled with great artistic taste.



NEVILLE, H. G.

There is much to be commended in all the work of Mr. Neville. The portrait of himself, as *Charles Surface*, 103, is good. Of the three landscapes, *The View in Wales*,



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106, is the best. In this the drawing is careful, the distances well preserved, and the colour clear and bright. The *View in Holland*, 5, suffers from its rather high-toned sky, otherwise it has merit. 84, *In the Highlands*, is very good, the distant light is carefully managed; the foreground is, perhaps, a little too sombre in tone.

O'CONNOR, JOHN.

This gentleman is an artist of high merit, and as a scene-painter he ranks among the first. He has sent a number of specimens of his work, of which, *Crossing the Brook*, 122, copied from Turner, for the act-drop of the St. James's Theatre, is the best. There is a clever bit of distemper painting



in the water-colour room, 93, which has a wonderful transparent and soft effect considering the medium used. *The Painting Room, the Old Haymarket Theatre*, 94, is sketched here, as it may have an interest as a memento of a place now destroyed.

PAULTON, HARRY.

Mr. Paulton's *Landscape*, 92, is a fair piece of work, and gives promise of better things to be done. If the colouring is a little crude, there is plenty of light and air.



PERREN, GEO.

The Lake of Lucerne, with Mont Pilate in the distance, is a piece of bold work. In many respects it is clever, and had the subject been less elaborated, a better effect would have been produced. It wants light and distance. 157. *Wye Church, Kent*, is a pretty water colour.



PINERO, A. W.

98. *A Scene in the Forest of Arden.*



RONNIGER, MADAME,

This lady has many accomplishments, not the least being that of painting. Several works attest this. A head of Medusa on China is very well drawn, and carefully coloured.



ROSELLE, PERCY.

A very clever likeness of his sister, Miss Amy Roselle, 111, and *An Italian Girl*, 104, a study in chalk, very much above the average of such work.



104.

RYAN, J. E.

The small water-colour *Sketches of Venice* are charming, both in colour and drawing ; [they are numbered 89, 95, 99.



SODEN, J. E.

Mr. Soden, who is an artist, actor, and author, contributes to the collection. Two specimens of his artistic powers are



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worthy of attention : *Mr. Steyne, as Orts*, in the farce, "The Tailor Makes the Man," 40, and *The Gossip's Bowl*, 113, a Scene from the "Midsummer Night's Dream."

SOTHERN, E. A.

The youngest son of the well-known comedian gives promise of more than average artistic excellence. His *Studies of*



39

Still Life, 116, 117, show a mastery of detail which can only come of patient study. 39. *An Italian Woman*, is a clever little bit of colour.

SOTHERN, E. H.



Mr. Sothern whose powers of caricature are well-known, has sent several pen and ink drawings, including a sketch of himself as the *Crushed Tragedian*. The head of which is given in the margin.

STEELE, MISS CHARLOTTE.

Spot, 53, is the likeness in oil, of a dog, and is a fair bit of animal painting. A water-colour, 48, *Mr. Irving in the Lyons Mail*, is, however, a more pleasing work, and shows decided talent.



VOKES, FRED.

The works of Mr. Vokes occupy a most conspicuous portion of the space in Room No. 2. They rank deservedly among the best water-colour drawings exhibited. Though after the manner of Mr. Birket Foster, they are by no means imitations. There is a delightful freedom and freshness about them.



27, BOS CASTLE. F. VOKES.

WARD, Miss GENEVIEVE.

Miss Ward is both versatile and industrious, and her artistic aspirations are not confined to one branch of art. Her paintings are worthy studies or copies, and it is a wonder that, with her evident manipulative power, she has not done more original work. 17, *Studies in Fruit*, is a piece of



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careful work. 34, *Sheep*, is a marvellously faithful copy of the style and manner of Verboeckhoven, and 107, *A Seaport*, after Kuwassyg, is exceedingly clever. 111, *A Sketch*, is presumably not a copy; though it is but small, it shows that the artist has a reserve of talent which she would do well to cultivate. *In the Bust of my Father*, from memory, centre stand, much skill in modelling is manifested.

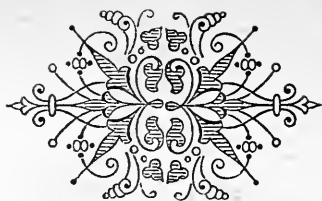
WELLSBOURNE, MRS. R. W.

On Screen, *A Landscape with Cattle*, and 64, H. T. Craven, in his own drama of "*Milky White*," are of such a high order of merit as to lead us to believe that this lady has devoted considerable time to painting. Both pictures can hold their own



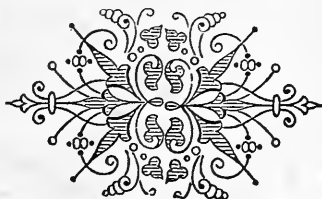
64

in the separate branches of art—landscape and character painting. In *The Landscape with Cattle* the perspective is excellent, and the cattle and water excellent. The portrait of Mr. Craven is very clever, and in style reminds one of Mr. Erskine Nicol. It is a clever and careful piece of work.



The foregoing pages have reference almost entirely to the works of living actor-artists.

There are, of course, a large number of works of the best quality, by artists of the highest reputation, who are not connected with the dramatic profession. These have not been dealt with. The object of the compiler has been to make the Hand-book a souvenir of an event which looked at in any way is an interesting one. It should be distinctly understood that a good many very meritorious works have not been mentioned. Time and want of space alone has been the cause of this. Should a second edition of these Notes and Illustrations be asked for an opportunity will be afforded for the insertion of what has been unavoidably omitted.



APPENDIX.

The following Illustrations have been received too late to admit of their being inserted in their proper order.

BELLEW KYRLE.

An Early Riser, 91, is a bold and clever study of a Bull



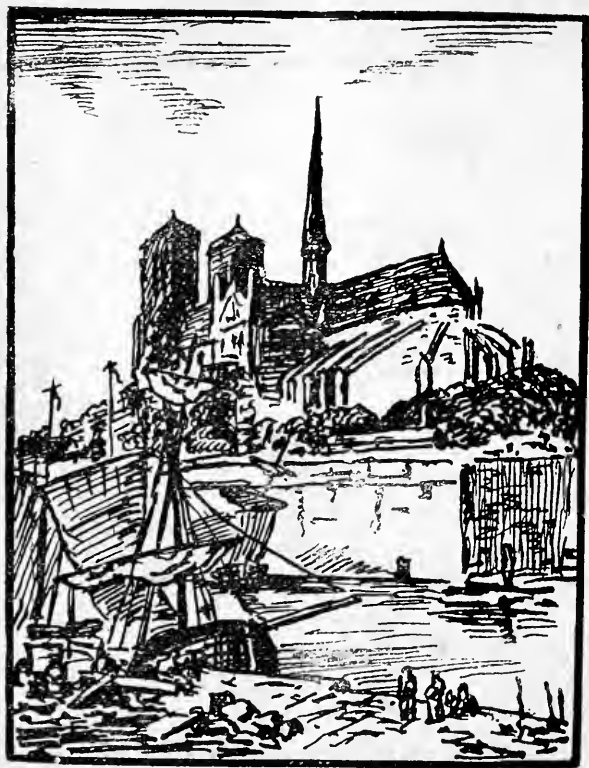
standing well out against a grey morning sky.

CLINT, W.

The portraits of dramatic celebrities by this artist, add much to the interesting character of the Exhibition. The accompanying sketch is of the head of Charles Matthews the Elder.



HAWLEY, H. H.



This is the illustration of the painting of *Notre Dame*, 94.

MACBETH, JAMES

13 *Portrait of Miss Katie Lee (Mrs. Gordon).*



NEWTON, ADELAIDE



71. *Flowers.* This lady's bunch of Oleander is a very fresh and bright little study.

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The object of this Gallery, it is but honest justice to say, has been fully attained. Few could have imagined that so many ladies and gentlemen connected with theatrical affairs were able to handle the brush and palette with so much success.—*Figaro*.

Many of the contributors paint very well. I can promise my readers some pleasant hours in excellent artistic company at the "Dramatic Fine Art Gallery."—*Whitehall Review*.

The popularity of the Exhibition is assured, as testified by the crowds of visitors who are now attending it.—*Court Journal*.

The general character of the collection as an actor's exhibition is fairly maintained.—*Daily News*.

The Dramatic Fine Art Gallery is an interesting collection.—*Court Circular*.

There are certain performances by actors themselves, which would do no discredit to the owners of names in our accepted Galleries.—*Standard*.

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PROFESSOR OWEN, the first comparative anatomist of the age, in one of his letters addressed to the guardians of these little strangers, after returning thanks for the opportunity and facilities afforded him in his examination of them, says:—

"The remarkable difference which these extraordinary children present, as compared with normal European children, with analogous stages of dentition, in thin and slender stature, and especially in the much smaller proportion of the cranial part of the head, renders them objects of peculiar interest to the physiologist and naturalists: whilst their quick perceptive faculties, their easily excited curiosity, the mild and intelligent expression of their full dark eyes, their deep olive complexion, and the singularity of some of their attitudes, combine to invest them with a character of peculiar singularity, which cannot fail to gratify and surprise all beholders.



FROM A DAGUERRETYPE OF THE AZTECS.

"Professor Owen concurs with the learned physicians of Charleston, South Carolina whose testimonial was submitted to him by Mr. Morris, in the opinion that these children manifest no characters which ally them more closely than other human beings to the brute creation. The learned physicians state that they do not believe these people are dwarfs.

"Museum, Royal College of Surgeons, London, June 30th., 1853.

"J. M. Morris, Esq.

"Doctor Latham states his opinion that, "there are other individuals more or less similar to them in the same quarters—that there have been such for several generations"—that, "I take no exception to the designation of Aztecs"—and that he considers them "to come from a locality where a certain amount of political independence and ancient Paganism may still be retained."—See *Athenaeum*, July 9th.







